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the goal toward which others are struggling.

With Nathan stands the pious Klosterbruder, and these are the stationary prophets of the Good. Opposite are placed Daja and the Patriarch. The contrast is complete. All that is religiously bigoted and intolerant and gross finds its complete expression in them. But between Nathan and the Klosterbruder on the one hand, and Daja and the Patriarch on the other, are the Tempelherr and Al Hafi. And in the struggle of these, and especially of the former, to attain a truly spiritual life, lies the heart of the drama. They see the strength and beauty of the character of Nathan, yet they are cramped by their environment and by their prejudices. With them there is constant endeavor to tear away from what is low, to raise themselves to a higher life. The love of the Tempelherr for Recha, his pride and prejudice which he learns to overcome, his relations with the Patriarch whom he begins by seeking and ends by despising, and with Nathan whom he begins by despising and learns to love, these are the steps which lead to his final triumph over self. What is true of the Tempelherr is true of Al Hafi, to a less degree. He reaches the height of the Klosterbruder, who sees in isolation the only safety of a pure life, but not the loftier plane of Nathan, or the Tempelherr, who have learned to conquer self in the world, and henceforth live for the world.

Saladin, Sittah and Recha, these are easily grouped. They all receive some impulse towards the Truth, either from the movings of human affection, or drawn by the words of Nathan. The struggle of man, be he Mohammedan, Jew or Christian, towards the truth, and that religion consists in life, not in form, this is at once the underlying idea of the play and the key to the action. This spiritual conflict arouses our warmest sympathies. The story of the Tempelherr is the Ring Story dramatized. It is the great world-drama of all human experience. For what is all spiritual life but the growth from smaller conceptions to larger, from petty views of Truth, as narrow as immediate environment, to the fullest idea of the Fatherhood of God, and the Brotherhood of Man?

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THE SOURCE OF PEELE'S "ARRAIGNMENT OF PARIS."

ABOUT the year 1581 the children of the Chapel Royal presented the "Arraignment of Paris" at Court before the Queen. This drama is more of a masque than a play, and the plot is an admirably conceived piece of flattery of Elizabeth, the idea of which has heretofore been accredited to Peele. I transcribe Ward's brief synopsis:

"After, in the earlier part of the play, we have gone through the well-known story of Paris and C  none, and the judgment of Paris between the contending goddesses, the novel element begins in the arraignment of Paris before Zeus and the tribunal of Olympus for having adjudged the apple of Ate to Venus. On the ground that the act was committed in the vicinity of a place sacred to Diana, the final judgment is committed to her hands, and she solves the difficulty by awarding the apple to none of the rivals, but to a gracious nymph 'whose name Eliza is' (whom Pallas, with appropriate readiness of wit, recognizes to be the same as she 'whom some Zabet   call')."¹

Now the name, Zabet  , is that under which Elizabeth was celebrated by the poet George Gascoigne, dead then some seven years, in a masque so entitled, prepared at the instance of the Earl of Leicester as one of the series of pageants and entertainments at Kenilworth, 1575. The plot of this masque concludes with the descent of Iris as a messenger from Juno to the Queen, who is advised to cease following Diana, and promised a prolongation of her present happiness at Kenilworth "in wedded state."² We are not surprised to learn that this "shew" never "came to execution"; and it is more than likely that Elizabeth, learning the nature of its plot, as such things are not wont to be kept secret at court, stayed its performance, objecting to be thus courted in the face of the nation with allegorical similitudes. Gascoigne thus celebrates the excellence of Zabet  : Diana is speaking:

"Zabet  , hyr whose excellencie was such
In all respects of every qualitie,
As gods themselves those gifts in her did grutch.
My sister first, which Pallas hath to name,

¹ Ward, 'Engl. Dram. Lit.', i, 205.

² "The Princelye Pleasures at Kenelworth." Hazlitt's 'Gascoigne', i, 123.

Envyed Zabeta for her learned brayne,
 My sister Venus feared Zabeta's fame,
 Whose gleames of grace hyr beuties blase did stayne;
 Apollo dread to touch an instrument,
 Where my Zabeta chaunst to come in place:
 Yea Mercurie was not so eloquent,
 Nor in his words had halfe so good a grace.
 My step dame, Juno, in her glittering guyse,
 Was nothing like so heavenlie to beholde:
 Short tale to make Zabeta was the wight,
 On whom to think my heart now waxeth cold."³

It will be noticed that we here have Zabeta, the favorite nymph of Diana, in contest with the heavenly qualities of all the gods of Olympus, declared peerless. But this is not all. On the new year's day before his death, Gascoigne presented the Queen with a handsomely engrossed MS. of a satirical poem, entitled "The Grief of Joye", in which he celebrates the vanities of youth, beauty, strength and activity, and indulges from time to time in that ecstatic vein of flattery "that so did take Eliza and our James." This MS. remained among the royal archives and was not printed until our day. But it was easily accessible. A passage such as the following, might easily have been recalled to recollection by one of the many court followers who had heard it and thus transmitted it to Peele. In short, the

kernel of the clever adaptation of the old tale of the award of the apple of Ate to the "Arraignment of Paris" is contained in the last three lines of the following stanza:

"This is the Queene whose only looke subdued
 Her proudest foes withowten speare or sheelde,
 This is the Queene whome never eve yet viewed,
 But streight the hart was forst thereby to yeelede,
 This Queene it is who, had she sat in feeld
 When Paris judged that Venus bare the bell,
 The prize were hers, for she deserved it well."⁴

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MANUSCRIPTS IN THE PISTOJESE DIALECT.

THE two following Pistojesse documents, which exist in MS. in the *Archivio di Stato di Firenze*, were copied by me in May, 1892, while I was engaged at Florence in collecting material for my Thesis on the Pistojesse dialect.* I give below an exact reproduction of the two MSS. and then indicate their dialect peculiarities.

MS. no. 1. *Pistoia 1307 di Luglio, cart.*

This MS. consists of only one folio, which is numbered 22. The text is as follows:

MCCCVIJ DI LULIO.

Fol. 22.

chonpero nome saracini da churado
 ser bartolomei staiora sei epanori uno
 e pugni di tera aporta chaldaticha
 chon fine daluna parte la strada
 da la sechonda lo ueschouado di
 pistoia da la tēza rede di schata
 forese da la quarta la uia che uae
 sup le cierche e uero che
 nel mile treciento dicienove
 Al tenp dela bate di paciana
 si fecie lantiporto ela strada
 nuoua ando la strada elantiporto
 el foso nuouo delantiporto ando
 luna parte di questa tera onde

³ *Ibid.*, 119. Cf. with this passage Diana's praise of the nymph Eliza in the "Arraignment," Act v.

⁴ Hazl., 'Gascoigne,' ii, 269. Gascoigne had been previously the victim of greater depredations than this at the hands of Abraham Fleming in the "Hermit's Tale."

*My attention was called to these documents by Signor E. G. Parodi of the *Istituto degli Studj Superiori di Firenze*.